

DOCUMENT RESUME

ED 200 051

FL 012 242

AUTHOR Fine, Elizabeth C.
TITLE Aesthetic Patterning of Verbal Art and the Performance-Centered Text.
INSTITUTION Southwest Educational Development Lab., Austin, Tex.
PUB DATE Sep 80
NOTE 33p.: In its Working Papers in Sociolinguistics, Number 74, p1-40, Sep 80.
EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Black Literature; *Discourse Analysis; *Folk Culture; Language Research; Literary Criticism; *Narration; Oral Interpretation; *Paralinguistics; Sociolinguistics
IDENTIFIERS *Aesthetics; *Oral Literature

ABSTRACT

An artistic verbal performance is something more than words, yet most critical commentary on this genre focuses on the word, on the linguistic level. A methodology for making performance-centered texts is described based on the performance of "Stagolee," a story that originated from Julius Lester's book, "Black Folktales." A performance-centered text is defined as an intersemiotic translation from performance to print medium, which is to be studied on its own terms as a communicative, aesthetic transaction situated in a particular context. The perceptual focus of the analysis entails a grasping of meaning and reflects an intuitional epistemology. A performance of the story was videotaped, and paralinguistic and kinesic features were noted as well as vocal characterizers, dialect, pauses, emphases, and audience response. These were translated into the written text, transcribed in such a way that readers can restore the integral presence of the original text through performance. A comparison is made of this translation of the text and Lester's version. One conclusion of the study is that texts which neglect to record nonverbal and contextual features have missed a vital part of the aesthetic transaction. (AMH)

* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *

ED200051

AESTHETIC PATTERNING OF VERBAL ART
AND THE PERFORMANCE-CENTERED TEXT

Elizabeth C. Fine

Virginia Polytechnic Institute
and State University

Sociolinguistic Working Paper

NUMBER 74

September 1980

Southwest Educational Development Laboratory

211 East Seventh Street

Austin, Texas

U.S. DEPARTMENT OF HEALTH
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

"PERMISSION TO REPRODUCE THIS
MATERIAL IN MICROFICHE ONLY
HAS BEEN GRANTED BY

Elizabeth C. Fine

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)."

AESTHETIC PATTERNING OF VERBAL ART
AND THE PERFORMANCE-CENTERED TEXT

Elizabeth C. Fine

A performance of verbal art is something more than words. Each of us has, at one time or another, sat under the spell of a performer, conscious of the artistry of voice and body. Yet this art of performance seems to elude our critical grasp. Most critical commentary on artistic verbal performances focuses on the word, on the linguistic level. We can read about themes, formulas, images, or narrative structure, but critics invariably ignore or shortchange that which makes artistic verbal performance different from written literature.

Certainly a major reason why we know so little about the poetics of verbal art performances is that they are ephemeral and fleeting. Even when we have audio and video recordings to preserve them, the sounds and images are fluid--they will not hold still for analysis. But by using film or video recording as a means of making performance-centered texts which record not only the words, but how performers say those words, how they move and gesture, how the audience responds, and the contexts of performances, then we can better discover the aesthetic patterning of artistic verbal performances.

This paper illustrates a methodology for making performance-centered texts and demonstrates how such a text can reveal the aesthetic patterning of a performance. The text records a performance which fully exploits the expressive potential of voice and body--the Afro-American "toast," a type of narrative monologue. Folklorists who have collected toasts frequently comment on their rich performance style.¹ Yet while attention has been focused on the importance of performance style to this genre, no performance-centered texts of toasts have been published.²

This toast performance was videotaped in an undergraduate class on the study of Black literature through performance. The performer, James Hutchinson, first heard a friend perform this version of "Stagolee" during a high school lunch break. James listened to his friend perform several times and asked him to write down the words. His friend gave him a handwritten version and told him that the story originated from Julius Lester's book, *Black Folktales*.³ James never looked at Lester's version, but learned the tale from watching his friend

perform and reading the manuscript. Thus, his performance is the result of a curious interplay between oral and written sources of transmission.

In literate cultures, literary and oral traditions exist side-by-side and often cross-fertilize each other. Many novels and short stories, for example, originate from folk stories. Conversely, written literature, ranging from Genesis to Robert W. Service's "Cremation of Sam McGhee," circulates orally. While several collectors of toasts mention that some informants learned their versions from manuscripts,⁴ no published studies examine how the written versions change in performance. By comparing the performance-centered text of "Stagolee" to Lester's literary version, we can explore what happens when a literary text enters a performance tradition.

Textmaking Methodology

I define the performance-centered text as an "intersemiotic" translation from performance to the print medium. Since scholars interested in the aesthetic experience of performance need more than a record of communicative codes, this translation methodology strives to record the "integral presence" of the aesthetic transaction.⁵ The characteristics of a performance-centered translation are similar to those which Eugene Nida recommends for literary translations: 1) to make sense, 2) to convey the spirit and manner of the performance, 3) to be natural and easy to read, and 4) to produce a similar aesthetic response.⁶ The translating principles are derived from an analysis of the nature of verbal art as performance, problems of audience perception, and the semiotic characteristics of the source and receptor media, performance and print. A full discussion of these principles may be found in "The Folklore Text: A Performance-Centered Approach."⁷ Here, I have space only to outline briefly some of the key concepts underlying my methodology.

The performance approach in folkloristics argues that to study verbal art in the most rigorous and valid manner, we must study it on its own terms, as a communicative, aesthetic transaction situated in a particular context, or aesthetic field.⁸ Consequently, the ideal text of a performance must contain two parts: 1) a record of the observable behavior of the participants as transmitted through sensory, proxemic, and artifactual channels; and 2) a "report" of the aesthetic field, which details information about the performance

event, the performer and audience, and the performance tradition, and describes features which could not be incorporated into the text. Due to space limitations, this paper includes only the text "record" of "Stagolee."

In order to translate a performance as an aesthetic transaction and from an emic perspective, care must be taken in choosing a translation style. The textmaker can choose from among four different approaches to achieving equivalence: formal versus dynamic and analytical versus perceptual. Formal-equivalence translations aim at representing the source culture features as closely as possible; while dynamic-equivalence translations place more emphasis on producing an equivalent effect in the receptor culture by substituting functional equivalents or omitting foreign elements. Certainly the emic orientation of performance theorists makes the formal-equivalence text more desirable. To achieve formal-equivalence, however, one must choose between two other approaches to equivalence: analytical or perceptual.

In an analytical-equivalence translation, the textmaker separates or dissects the performance into component parts so that the text displays its structural units. Many of the current texts of behavioral transactions aim for analytical-equivalence and follow a structural-linguistic model of kinesic and paralinguistic description. Texts by Birdwhistell, Pittenger, Hockett, and Danehy, and Brandon-Sweeney, for example, reflect a positivist epistemology in their attempt to segment behavior into discrete units presented in levels above the words.¹⁰ Since an isolation of emic performance codes might enable one to construct a grammar of performance within a speech community and ultimately compare this grammar with that of other communities, the analytical approach is attractive. Yet if a performance is more than the sum of its communicative codes, then a purely analytical approach may not be sufficient to differentiate a "performance" of a genre from what Hymes terms a "report."¹¹ Since no attempt is made to represent the performance in an equivalent perceptual form, the analytical text lacks the immediate, sensuous, intuitive, intrinsic, and preanalytic qualities of an aesthetic transaction.¹²

In contrast, the perceptual-equivalence text goes beyond the analytical process and attempts to present a perceptual form equivalent to the perceptual form perceived by participants in the aesthetic transaction. Based on the hypothesis that verbal art differs from other modes of spoken communication in its qualitative features, the perceptual text strives to translate these distinctive and defining qualities. Unlike an analytical focus, which seeks

knowledge by dissecting an entity into component parts, perceptual focus entails a "seizing or grasping" of meaning and reflects an intuitionist epistemology. Since many perceptual qualities, such as softness or brusqueness do not lend themselves to analytical segmentation, they necessitate the type of inferential description advocated by Barker and Wright.¹³ Because inferential description demands intersubjective interpretation, however, the textmaker must make sure that inferences are based on emic perceptions.

To choose between the attractions of the analytical and perceptual-equivalence orientations poses a dilemma based on a clash between intuitionist and positivist approaches to meaning. We can resolve this dilemma in favor of the perceptual-equivalence approach if we incorporate certain analytical procedures into the textmaking process. The concept of corrigible schemata, as used by E. D. Hirsch to mediate the clash between positivist and intuitionist epistemologies, proves useful here. (A corrigible schema is an initial hypothesis or typification used in approaching a new phenomenon and open to correction and revision through further experience with the phenomenon.)¹⁴

Acquiring an emic perspective involves building an initial corrigible schema of the performance tradition. The components of Hymes' ethnography of speaking model¹⁵ provides a set of investigatory points. Through becoming familiar with different ways of speaking in a speech community and the typical norms, keys, and instrumentalities, the textmaker's sensitivity to heightened, intensified artistic communication will grow. Experience with performances will confirm or modify the initial schema. This first corrigible schema, learning the performance tradition, provides the textmaker with the initial preunderstanding needed to participate fully in the aesthetic transaction. This stage in the translating process is similar to George Steiner's first hermeneutic step of translation, trust, in which the translator surrenders to the aesthetic experience.¹⁶ Only by experiencing the performance's perceptual, qualitative features can the textmaker know what to record.

Making the text necessitates another corrigible schema which entails comparing the textual form to the video or film form and continual validation of the text through performing it. This schema involves Steiner's three other hermeneutic steps of translation: penetration, embodiment, and restitution.¹⁷

In the penetrative or analytical step, the textmaker must locate the patterns, the vital structure of the work. While Birdwhistell's parakinesic and Trager's paralinguistic categories sensitize the observer and provide useful background knowledge,¹⁸ Barker and Wright's naturalistic observation approach

involving intersubjective interpretation proves more valuable in all stages of the textmaking process. To record a performance, I first begin at the molar level, describing the readily perceptible molar actions and sounds whose meanings are immediately clear. (Molar units are usually goal-directed actions which are generally recognized by the person performing them). Since molar descriptions alone do not reveal style, on subsequent viewings one must search for the molecular actones which give the molar actions qualitative form. For example, in this text, the performer gives a cocky flair to the iconic, molar action of pulling an imaginary pistol out of his left pocket by simultaneously shifting his weight and jutting his right hip out. This analytical process demands an "inferential shuttle", back and forth, from the molar to molecular level.¹⁹

Beginning with the videotape, I first described the larger parakinesic categories of body base, body set, and stance.²⁰ On subsequent viewings I noted iconic movements, such as imitating the action of pulling a gun or dealing cards. Then I recorded smaller hand and arm movements and facial expressions. Turning to paralinguistic features, I again began at the molar level, with easily perceptible vocal characterizers, such as whispering or sobbing, and proceeded to smaller vocal qualifiers, such as intensity, pitch height, and extent, and voice qualities, such as guttural sounds or articulation control, and terminal junctures. Dialect, pauses, and emphases, such as elongated vowels, were noted, as was audience response.

The next two steps of translation, embodiment and restitution, work together to restore the "integral presence" of the performance. Embodiment in our case, means choosing what to project and locating appropriate "projection"²¹ devices in the print medium. Restitution, the restoration of the presence of the performance, must accompany embodiment in a dialectical "constructive-corrective" process. In choosing projection devices, one must continually evaluate the decisions by performing the text. The second corrigible schema comes into play here as the textmaker compares his or her own performance or that of others to the video recording and the qualities present in the original aesthetic transaction. This dialectical process of embodiment and restitution confirms George Quasha's definition of translation as an activity "which strives in the structure of its behavior to reperform within the materials of one's own language, the possibilities and special realizations which exist in a foreign work."²²

Since print is a limited channel compared to the multi-channeled nature of performance, care must be taken to avoid overloading the text with so much

information that it becomes unreadable. A semiotic analysis of the digital and iconic resources of print shows that the most immediately perceptible projections are the iconic devices with a strong degree of resemblance to their referents and natural language descriptions.²³ This text employs the following iconic signs to record certain paralinguistic and kinesic features:

- /+/, /#/ , /#/ , /#/ -- Indicates four degrees of falsetto. /+/ is slight; /#/ is extreme.
- /-+ -+ / -- When more than one word is said in falsetto, these symbols bracket the falsetto passage.
- /~~~~/ -- Indicates a rasp, or harsh, guttural, grating quality.
- ALL CAPS -- Indicates words said with greater emphasis or stress.
- Ris^{ng} letters -- Indicates a rise in pitch on those letters.
- Hyphens between letters in a word -- Indicates that the preceding vowel is held longer than usual. The longer a sound is stretched, the more hyphens appear.
- End of line -- Indicates a major pause of about three-quarters of a second. Lines followed by audience response have slightly longer pauses. Indented lines are used when a line is too long for the page; pause only at the end of the indented line.
- / / -- Indicates rising juncture.
- / — / -- Indicates sustained juncture; pitch of last phoneme is retained.
- / 7 / or / C / -- Indicates backward or forward torso tilt. The more pronounced the tilt, the more curved the symbol. A tilt continues for the entire line, unless otherwise marked. Assume a straight posture on lines without marks.

In addition to iconic signs, natural language provides easily understood and flexible means to record performance features. Conventional punctuation marks and the Roman alphabet can be employed in special ways to record dialect, paralinguistic, kinesic, artifactual, proxemic, and contextual features. Literary dialect, when used as Summer Ives²⁴ advises, can indicate certain dialect features and vocal segregates. For the numerous falling pitch junctures, I used conventional punctuation marks appropriate to the grammatical structure. Thus, all commas, periods, and exclamation points represent falling pitch junctures. None of these stops, however, indicates the same length of pause as the line ends. Since the question mark is normally associated with a rise in pitch, it is used in place of the rising vertical line whenever the sentence is composed as a question and ends with a rising pitch.

Descriptive words and phrases, arranged in special ways on the page, can record molar and molecular paralinguistic and kinesic features. For the most part, molar kinesic movements appear in parentheses and in italics in the right margin and accompany all the underlined words in the discourse to the left. When the same molar action continues on succeeding lines, the symbol (- - -) is used. The subordinate molecular actions, which accompany only a few words, are placed directly below the words they accompany. Audience responses appear in brackets. The molar paralinguistic features, spanning a line or lines, such as the vocal characterizers and qualifiers, appear in the left margin. Smaller features, such as a falsetto or rasp, or an elongated vowel, are recorded with the words on which they occur.

Certain repetitive stances or particularly complex movements which require an explanation too long to fit alongside the discourse, are abbreviated. The asterisk with this abbreviation refers the reader to the performance report for a detailed explanation. The following abbreviations occur in this text:

- (hip/arm stance) -- Left hand on hip, right arm across chest with hand closed. See Figure 1.
- (hip/hand stance) -- Left hand on hip, right hand held up at shoulder level to emphasize points. See Figure 1.
- (lt. hand on hip, rt. arm forms swan neck to side) -- A stereotyped stance for a sexy woman. See Figure 1.
- (strut) -- Leans back throwing his chest and head up; swings arms in a slow, exaggerated, rhythmic way; bends knees as his heels hit the ground, giving a slight spring to the walk.
- (stylized "cool" walk) -- Involves the same springy step of the strut, but the arm swing is not as exaggerated nor does he throw his chest and chin up.
- (stylized running pose) -- Freezes in the first step of a run, jumping down on his right foot while pulling both bent arms back and snapping fingers on both hands.
- (arms crooked) -- Arms bent, fists closed: 
- (rt. hand emphasis) -- Typical vertical chopping motions used to emphasize (both hands emphasis) speech.
- (rt. hand emphasis, parts space) -- Vertical chopping motion moving to the right, as if dividing space.
- (emphatically slaps alternating palms 6 times to mime "giving skin") -- an Afro-American gesture for greeting, agreement, and approval.

Some performance features are only partially translated or left untranslated. In cases in which a line contains both the narrator's voice and a different voice for a character, it is difficult to fit both descriptions in the

margin. This difficulty can be overcome by prefacing the text record with a general description of the narrator's typical way of talking. Throughout the story, James narrates in a general conversational key similar to the type used in many American joketelling or storytelling performances. That is, while playing the role of the narrator, he does not assume any special characterizations, such as that of an old man or a drunk. James modifies this conversational norm with many qualities, such as crisp articulation, drawl, or volume changes. Since these modifying qualities are so important to the aesthetic patterning, they are always recorded in the margin. In cases in which the narrator and a character speak on the same line, only the character's voice qualities and characterizers are described, leaving readers to assume the general conversational key for the narrator's lines.

My experiments notating the suprasegmental intonational and stress phonemes proved that these molecular details, if recorded fully, would overload the text and obscure the more important paralinguistic stresses, falsettos, and rasps. Likewise, I decided not to record the frequent lateral sweeps of the head from one side of the room to the other, which enabled James to make eye contact with his audience, who surrounded him in a broad semicircle. A myriad number of molecular movements such as eye blinks, position of fingers within gestures, or occasional handling of the microphone cord are not translated. Such detail would overwhelm readers and contribute little to the perception of stylistic patterns.

The Record: "Stagolee"

"Stagolee" was performed by James Hutchinson in Austin, Texas, May, 1977, in a classroom at the University of Texas. His audience consisted of about six white students and twenty-eight black students; about a third of the audience was female. As a translation of artistic verbal performance, the text is only complete when readers restore the integral presence of the original through performance. Before performing the text, readers should familiarize themselves with the projections used.

Stagolee was UNDOUBTEDLY AND WITHOUT QUESTION (hip/arm stance*)

the BA--Ddest nigger that EVER lived. (- - -)

†STAGOLEE grew up on a plantation in GEORGIA; (steps to rt., swinging rt. arm)

and by the TIME he was TWO, (holds up 2 fingers on rt. hand, lt. hand on hip)

HE decided HE wasn't gonna WORK for the white folks. (steps to rt.)

UM--HM (juts out lower lip, waves rt. palm in negation lt. hand on hip)

HE LEFT. (sharply extends rt. arm and finger, pointing rt. lt. hand on hip)

With a GUITAR on his SHOULDER-- (holding imaginary guitar over left shoulder, lt. hand on hip)

a deck of CARDS in one POCKET-- (confidently pats right hip pocket lt. hand on hip)

hip, cool
softer,
lower

and a (lt. hand on hip, rt. arm down; throws rt. hip out--)

FO'ty-fo' in the other. (--pulls imaginary gun from left pocket,
holds gun near hip, rt. arm down)

conversational-- Now when the [†]Women heard him a-SHUCK the BLU--ES
hip swing hip swing

on the GUITAR— (mimes playing guitar)
hip swing

HE could have whichever one he laid his EYES on. (lt. hand still up from
shakes rt. hand points rt. finger in emphasis holding guitar neck)

and when he needed MONEY he could-- (rt. arm outstretched, palm up
lt. arm down)

play [†]CARDS. (deals imaginary cards to audience)

crisp--

And when [†]ANYbody got in his way, (rt. hand emphasis; lt. arm down)

HE had his FO'ty-fo'. (rt. arm down; mimes pulling gun from left hip
juts rt. hip out pocket--)

HE was REAdy. (--holds gun; rt. hand emphasis)

conversational-- [†]Now on this ONE particular occasion STAGolee

was playin' cards with Billy LYons. (hip/hand stance)

and [†]NATurally Stagolee was jest takin' ALL of
both hands emphasis

Billy Lyons' money. (hip/arm stance)

emphatic--

BILLY got mad. (furrowed brow; both hands clinched, down at sides)

He JUMPED UP and a-KNOCKED Stagolee's Stetson HAT
claps outstretched hands

off his HEAD— (hip/arm stance)

and-uh HUGHCH-PEW! SPIT in it! (hip/arm stance)
clears throat, mimes spilling
both hands on hips

confidential,
softer--

Now he coulda done anything in the WOR-LD (hip/hand stance--)

but that to Stagolee (- - -)

Stagolee looked over at him (struts 1 step; assumes hip/arm stance--)

1/2 step higher
crescendo

gave him that E--vil evil EYE (- - -, narrow 1 eye, juts out chin)

faster

And Billy got to pleadin', (fists clinched at chest)

loud, almost
sobbing--

"PLEASE Mr. Stagolee, (fingers interlocked as in prayer, upturned eyes--)

I've got a wife and three chillun! PLEASE!" (- - -)

[chuckles]

lower--

Stagolee say, (hip/hand; rt. hip out--)

"Well, that's cool--" [---, slight shrug of shoulder, eyes down, holds tight-lipped frown after "cool"]

[loud laughter]

crisp--

"because the LORD'S gonna take care of your CHILLun. (hip/hand stance)
eyes up, throws rt. hand up, shakes it

and I gonna take care of your WIFE." (holds tight-lipped smile, eye-brows up, hip/hand stance)
thumps chest with fingers

[laughter]

matter of
fact--

That's JEST what he did. (hip/hand; rt. hand points in emphasis)

He BLEW Billy Lyons away. (hip/hand)
flings rt. hand up in air

cheerful--

WELL, later on that DAY Stagolee went over

to Billy Lyons +HOUSE. (lt. hand on hip, rt. arm down)

He KNOCKED on the do'. (knocks rt. hand in air as he stamps rt. foot
on floor three times, lt. hand on hip)

Mrs. Lyons come to the do'. (pulls rt. hand back to open door
lt. hand on hip)

rapidly

He say, "My name is Stagoles your husband's dead the Lord's
taps chest, rt. fingers Thumbs out at hips points up,

gonna take care of your chillun and I'm movin' in."
rt. finger taps chest, rt. fingers

[chuckles] (both hands out as if to silence objections--)

truthful

Jest what he did. [- - -, cocks head]

[laughter]

conversational--

drawls the
word "ON"--

WELL, Stagoles lived ON and ON, (rt. hand emphasis, parts space--*)
(clasps both hands, chest)

and ON and ON, [- - -]
[---]

and ON-an-ON-an-ON. (same, rapidly)
[---]

Well that was his BIG mistake. (hip/hand stance)

You [†]see, Stagoles lived so LO--ng, (hip/arm stance--)

'til he started attractin' attention from up in Heaven. [- - -]

One day old St. Peter was jest a-CHECKin' out EARTH- (lt. hand on hip)
right hand cups brow as if searching

and he noticed a NIGger Sittin' down there on the PO'CH. (lt. hand
points arm down and out on hip)

nasal twang

"WHY GOLLY! That look like STAGoles Jones!" (hip/arm)
arms crooked looks again

conversational--

SURE enough! (flings rt. hand up, lt. hand on hip)

St. Peter went over and checked it out in the book-
walks to left; bends over imaginary book, pointing finger--

STAGOLEE--WA---Y past due. (leans back, pointing outstretched arm and
(---) finger)

[laughter]

St. Peter went over and talked with the Lord. (hip/hand, points in
emphasis)

nasal humming--

"Now LORD, 'ERE'S this NIGger down there in Fatback

Georgia, (hip/hand, shaking pointing finger--)

by the name of StagOLEE-- [- - -]

†Now Lord, that nigger's jest way past due!† (folds arms across
chest)

[laughter]

deep, loud

"We-ll- call Death." (snaps rt. fingers, hip/arm, frowns)

high, humming

"Want me to call Death Lord?†" (fists closed at chest)

[laughter]

shouts, deep

(looks exasperated, calls over right shoulder)
"DEATH! HEY, DEATH!" (hip/arm stance)

very high,
toothless
falsetto

"†Yessuh, Lord†" (shuffle walk, head bent to left shoulder, limp lt.
wrist held to chest, head bobbing, almost spastic)

[laughter]

gruff, deep

"What took you so long!†" (hip/arm stance)

toothless
falsetto

"†Lord, you don't know how folks is a-dyin' now days.†" (same
shuffle walk)

[laughter]

deep, forceful--

"Well, LOOK." (hip/arm stance, emphasizes by shaking pointed finger--)

There's a NIGger down there in Fatback Georgia (- - -)

by the name of Stagolee. (- - -)

deep, forceful I wantcha to go down there and GIT him." (- - -, hip/arm stance)

high toothless
falsetto "†YESum Lord†." (same shuffle walk)

conversational-- Death got on his big white horse and rode on

down to Earth. (mimes riding. Lt. hand holds reins in front,
rt. hand hits rear of horse, 3 rapid pelvic
thrusts)

[chuckles]

†Well Death got down there about twenty minutes Later. (hip/arm
stance)

Stagolee was still sittin' on the porch shuckin' some
hip swing

BLUES on the GUITar. (mimes playing guitar)
hip swing hip swing

Stagolee looked up-- (still holds guitar, disbelieving expression
caused by slight head turns--)

crescendo saw this BI--G old white HO--SS (- - -)

crescendo with this LI--ttle old WHI--TE MA--N (- - -)

crescendo dressed in this LO--NG old WHITE SHEE--T (- - -)

loud, surprised Stagolee say, "MA--N, we NEVER had no KLANs in the

DAYtime be'fo'." (steps back in surprise, both hands emphasis)

[laughter]

conversational †Anyway, Death come RIDin' up to the porch and got off-- (lifts leg
up and over, dismount-
ing)

toothless
falsetto "[†]Is you STAGolee JONES?[†]" (rt. hand emphasis, lt. arm down at side)

conversational "Yeah, that's me (laughs nervously)" (taps chest with rt. fingers, lt. arm down)

toothless
falsetto "[†]I'm Death. Come with me.[†]" (beckons with rt. arm, walks half step to left)

louder "You who?" (lt. arm down, rt. hand closed across chest)

[laughter]

raspy, very
forceful "I'm DEATH. Now come on, nigger!" (arms crooked in front, hands closed, thumbs up)

calm
disbelieving "You Death, huh?" (lt. arm down, rt. hand closed across chest)

raspy, very
forceful "Now I AIN'T got all DAY--so COME on!" (bends forward emphasizing underlined words, arms crooked)

soft "[†]STAGolee looked at the little man.[†]" (both arms down, juts rt. hip out)

crescendo "[†]REACHED in his POCKET[†]--[†]PULLED out his forty-four[†]--" (rt. arm down, lt. hand mimes gun, holds at hip level--)

crescendo let one of them BULlets fly past Death's EAR (---pushes thumb down on hammer of gun)

rapid, low,
loud DEATH wasn't NO time in gettin' away from THERE. (mimes riding horse, same as above, but twice as fast--6 rapid pelvic thrusts)

[laughter]

conversational Death got back up in heaven (hip/hand stance)

loud sobbing
raspy "LOR-R-RD what you TRYIN' to DÖ--get me KILLED?" (trembling crooked arms and hands)

[laughter]

"You know that NIGger like to SHOT me!" (same trembling gestures)
points rt. finger

[chuckles]

(exasperated sigh) Lord say, ^{juts out rt. hip,}
 (lt. hand hip, rt. arm down, frowns--)
 deep, loud "You WANT SOMETHIN' DONE, DO it yourself!" ⁻⁻⁻ (points rt. finger
 to emphasize)
 (clap, clap) The Lord called for his mighty
claps outstretched hands
thunderbolt. (points rt. finger up over head)
 crescendo looked DOWN (lowers head; arms at sides)
 crescendo took AIM (mimes pulling large bow and arrow--)
 very loud POW!!! ⁻⁻⁻ (hands open, arms fly up, jumps back)
 matter-of-fact-- That was the end of Stagolee. (tosses rt. hand up to chest, lt. arm
 down)
 [laughter]
 Jest can't mess with the Lord. (crosses himself with rt. hand, lt. arm
 down)
 [laughter]
 conversational-- WELL, Stagolee took off ST ^{RAI--ght} ⁻⁻⁻ for Hell.
 looks up, hands clasped in prayer looks down, head drops
He's about thirty miles away he coulda (sniff sniff) (lt. arm down, rt.
 sniffs loudly hand emphasis)
 SMEL--L the barbecue a COOKin' anda.
 snaps fingers on hands
 1/2 step higher HEA--R the juke box a-PLAYin' (swings hips)
 STAGolee got to RUNnin'. (stylized running pose, * snaps fingers)
 When he got there the brothers and sisters came to the door
 both hands emphasis rt. hand emphasis
 from EVERYwhere to greet him.
 both hands emphasis

emphatic,
loud--

"WELL now STAGolee WHAT'S GOin' on STAG! GIVE me some

~~~~~  
of dat HEY STAG!"

(emphatically slaps alternating palms 6 times  
to mime "giving skin.")

[laughter]

~~~~~  
"WHAT took YOU so long to get down here." (hip/arm stance, smile)
rt. hand emphasis

[laughter]

soft, crisp--

Well, Stagoles walked around checkin' it out. (stylized "cool" walk*)

It was COol (both hands emphasis)

Brothers and Sisters had put in WA-LL-to-WALL CARpeting--
pushes rt. open palm pushes lt. open palm to
to rt. front at chest level lt. front, at chest level

1/2 step higher

STER--eo SYS-tem--
same gestures, but at eye level

breathy on
"conditioni:!"

~~~~~  
and BEST of all--All conditionin'.  
fans face with open rt. hand

(lt. arm down)

[strong laughter]

low, breathy  
sexy voice  
while talking  
to the  
Sister--

Well Stagoles say, "Uh, (hand on hip, rt. arm down--)

hey, this is nice!" (- - -)

He say, "Come here. Uh. (lt. hand on hip,  
turns head, looks over rt. shoulder;  
small beckoning gesture with lowered rt. hand)

~~~~~  
who's that right over there?"
raises eyebrows, points with thumb on lowered rt. hand

high, breathy
sexy voice on
Sister's
lines--

One of the sisters say, "Oh, Baby uh: (lt. hand on hip, rt. arm
forms swan neck to side*)

~~~~~  
THAT'S the DEVil." (same sexy pose)

"Who is that again?" (both arms down)

pleasurable  
whimper on  
"uh."

<sup>†</sup>uh! THAT'S the DEVIL <sup>†</sup>uh! (same sexy pose)

"Wh-what seems to be his problem?" (lt. hand on hip, rt. arm down)

coughs out  
"He"

<sup>†</sup>h-<sup>†</sup>He haven't learned to cope with us niggers yet

pleasurable  
whimper on  
"uh-huh-uh."

<sup>†</sup>-<sup>†</sup>uh-huh-uh<sup>†</sup>." (lt. hand on hip, rt. hand primps hair, sways  
seductively, raising left shoulder several times)

Stagolee went over to him. (steps to right-front, swinging arms)

this LIttle bittie old RED man with his LIttle

crescendo

red leoTAR-D (holds closed hands to chest, disgusted look)

crescendo

this LO--WG TA--IL (points lt. arm back to left, looks back to left)

crescendo

this BIG black PI'CH <sup>†</sup>fork (rt. hand raises imaginary pitch fork  
disgusted look, lt. arm down)

soft

Stagolee say, "Hey, (hip/hand, pointing in emphasis--)

you got your pitch fork (---, looks down at devil)

and I got my forty-to' (lt. hand mimes pulling gun out of pocket--)  
taps chest with rt. fingers

Let's GO a round!" ---holds pointed gun near hip, rt. hand in pocket)

"Death ain't say nothin'". (rt. hand in pocket, lt. hand closed at  
chest--)

"He jest looked at him all PITiful". (---looks up, fearful expression)

rapid  
 ↑  
 Stagolee say, "Well that's Cool."  
 (raises brow, shifts weight, drops hands to sides)  
 Cause I'm gonna RUN HELL ALL BY MYSELF!" (furrows brow)  
 Thumps chest with thumbs waves palms in front, as if saying no  
 matter-of-fact  
 And that's JEST what he did. (brows up, hip/lean stance; drops head and arms at the end)  
 [applause, yea, yea]

#### The Performance-Centered Text and the Literary Text: A Comparison

What does the performance-centered text tell us about the aesthetic patterning of the performance? How does the oral text differ from its literary source?

One of the most striking features about the two different texts is that while many of the phrases in James' version are often exact or very close copies of Lester's words, James' version is about five times shorter than Lester's. James' text contains only 853 words, compared to Lester's 4,224. Part of the cause of this greater economy stems from James' omission of four themes present in Lester's text. Yet these four themes contain only 1,756 words, and even after subtracting them, Lester's version remains almost three times longer than James'. Thus, other sources than omission of themes contribute to the economy of the oral version.

The chief source of James' greater economy lies in the deletion of Lester's long, elaborated descriptions. Instead of including long character sketches and descriptive passages which continually interrupt the action, James either summarizes action or directly portrays it through dialogue. For example, when Death first appears in James' performance, James does not use any words to describe him. Rather, he speaks in a toothless falsetto and shuffles like a decrepit, slightly spastic, old man. In contrast, one of Lester's longest elaborations is his character sketch of Death. Lester inserts 326 words describing Death between the Lord's line "HEY, DEATH! HEEEEEY, DEATH" and "What took you so long, Death?" By omitting this detail, James aligns his version with the performance tradition. Other versions of Stagolee are comparatively short and comprised of action and dialogue rather than long descriptive passages.

But James does more than simply shorten the text, he fundamentally changes its written style to an oral style more in keeping with the performance tradition. His changes include replacing the written style of handling dialogue with an oral style closer to Black speech patterns; changing prose lines to well-balanced, rhythmic, poetic lines; adding dialogue to scenes; incorporating ideophones; using pitch patterns to create suspense; and using body movements in highly patterned, rhythmic, and symbolic ways.

Lester's text reflects a literary style of attributing dialogue lines by following the quoted material with "he said." In contrast, James follows a characteristic Black oral style of preceding dialogue lines with "he say." For example, while Lester writes, "We ain't never had no Klans in the day-

time before,' Stagolee said."<sup>25</sup> James says, "Stagolee say, 'MA--N, we NEVER had no KLANs in the DAYtime befo'." In addition, James frequently uses falsetto and rasp (features common in the performance tradition of toasts) to further emphasize attitudes and emotions.

Just as James changes the dialogue tags to a more natural performance style, he changes many of Lester's long, rambling sentences into a more rhythmic, balanced style. One of the characteristics of toast performances, according to Love and others, is that toasts are "recited in a rhythmic, slightly 'rifting,' style."<sup>26</sup> James' balanced lines, achieved through a combination of parallel constructions and rhythmic stresses and pauses, seem much easier to recite rhythmically. Many of the lines are balanced paratactically or conjunctionally. In the following excerpts from the two texts, we can see how James rearranges syntax and adds pauses and stresses to change Lester's prose style into poetry. I have placed the syllable count to the left of James' lines to reveal the syllabic balance. As the suspense builds, the lines increase in length by one syllable.

Now on this particular day, Stagolee was sitting on the porch, picking the blues on the guitar, and drinking. All of a sudden, he looked up and saw this pale-looking white cat in this white sheet come riding up to his house on a white horse. 'We ain't never had no KLANs in the daytime before,' Stagolee said.

- (18) Stagolee was still sittin' on the porch shuckin' some BLUES on the GUITAR.
- (5) Stagolee looked up--
- (6) saw this BI--G old white HO--SS
- (7) with this LI--ttle old WHI--TE MA--N
- (8) dressed in this LO--NG old WHITE SHEE--T
- (17) Stagolee say, "MA--N, we NEVER had no KLANs in the DAYtime befo'."

As the preceding excerpt from James' version indicates, James also uses a rising pitch pattern to build suspense. In each case the pattern forms a gradatio, a figure which advances from one statement to the next until a climax has been reached.<sup>28</sup> He uses a similar pitch pattern seven times throughout the tale to create tension.

Using rising pitch patterns is but one way in which James makes his performance vivid and sensuous. He adds ideophones and other sound imitations,

such as pretending to spit, snapping his fingers, clapping his hands, and stomping his foot on the floor to create the sound of Stagolee knocking on the door. In addition, he adds vivid dialogue and descriptions which are not part of Lester's version. For example, in the Billy Lyons' scene, Lester's version contains no reference to Stagolee giving Billy the "E--vil evil EYE," yet this detail is particularly appropriate to Stagolee's calm, cool, but mean nature. Just a hateful look from Stagolee is enough to make Billy plead for his life. While Lester simply reports that Stagolee "went off to Billy Lyons' house and told Mrs. Billy that her husband was dead and he was moving in,"<sup>29</sup> James dramatizes the scene by adding direct discourse.

He KNOCKED on the do'.

Mrs. Lyons come to the do'.

He say, "My name is Stagolee your husband's dead the Lord's gonna take care of your chillun and I'm movin' in."

James accomplishes his graceful, fluid character changes through an extremely economical, highly patterned system of stances. This small set of basic postures serves as a foundation from which James smoothly changes characters by adding modifying actones and paralinguistic features.

James' most common stance involves two variations. He frequently stands with his left hand on his hip and his weight on his left foot, either with his right hand held up at about shoulder level to emphasize points, or with his right arm held across his chest, with his hand closed. These two closely related stances occur so often that I began to abbreviate them as either the hip/hand or the hip/arm stance (see Figure 1).

From these basic positions, James constructs many of his characters' poses. Since Stagolee is cool, sexy, and dangerous, James accentuates those qualities by leaving his left hand on his hip, while shifting his weight to make his right hip jut out. This stance with one hip jutting out is similar to what Benjamin Cooke calls a "player stance." The "player" differs from the pimp by having a lot of lady-friends for pleasurable rather than financial reasons.<sup>30</sup> James' use of this stance reinforces Stagolee's traditional reputation as a ladies' man. To imitate a stereotyped stance for a sexy woman, James only has to slightly change the hip/hand stance, by shaping his right arm like a swan's neck, with his wrist hanging limp. For a variation of this sexy female stance, James moves his right hand up to touch his hair, as if primping, raises his left shoulder several times, and sways his hips.

FIGURE 1



Another basic stance frequently superimposed on either the hip/arm or hip/hand stances involves bending the torso either forward or back. In the opening description of Stagolee, James leans back, which automatically throws his chin up and his chest out. This posture is particularly appropriate for Stagolee's tough, strong-man personality. In contrast, to portray both Billy Lyons' and Death's cowardly moments, and St. Peter's great age, James bends forward from the waist. He uses this forward and backward tilt skillfully to emphasize ideas and hold the audience's attention. For example, James bends forward to impersonate St. Peter "a-CHECKIN' out EARTH," but suddenly leans way back when St. Peter spies Stagolee and exclaims "Why Golly!" Sometimes James bends forward several times on a line, emphasizing the key words.

These basic stances also form part of the rhythmic structure. They provide a basic "rhythmic grid," to use Harold Scheub's term, from which all of the other nonverbal images emerge. One way in which the nonverbal rhythmic grid functions aesthetically is to build anticipation in the audience. As the nonverbal patterns begin to emerge, the audience's attention is captivated by the attractiveness of the patterned repetitions. This attention is perceptual, immediate, and sensuous; as Scheub says, it is "not a conceptual anticipation, it is an anticipation that is felt . . ."<sup>31</sup> Once a rhythmic grid is established, any deviations from the basic patterns immediately stand out. For example, part of the power behind James' movements of imitating Stagolee's run and his "giving skin" to his brothers and sisters in Hell seems to lie in their difference from so many of the icons that are built out of the hip/arm or hip/hand stance.

Another aesthetic function of the nonverbal rhythmic grid lies in its effect on the perception of narrative time. James' plot progresses rapidly, with few, if any, digressions or interruptions. The performance itself runs about five minutes. Yet perceptually, the story seems longer. The continual repetitions of the same basic stances, even though new modifying actions and words occur with them, seem to work against the progression of time. Explaining

this phenomenon, Scheub writes, "The almost identical repetition of image-sequences plays havoc with the audience's experience in real time. We keep arriving back at point A, it seems."<sup>32</sup>

James' bodily characterization of Stagolee helps reinforce one of the most admired characteristics of Stagolee -- his "coolness." As Jackson says, Stagolee is "all style." He "seems more anxious to display his badness or his 'coolness' than attain any particular goal or end."<sup>33</sup> One way that James creates this cool style is through the use of several distinctively Afro-American icons. When he mimes Stagolee walking around Hell, he uses what Cooke terms a "cool walk." And when he mimes the brothers and sisters greeting Stagolee in Hell, he uses the gesture known as "giving skin" in a forceful style which resembles what Cooke terms "emphatic skin."<sup>34</sup>

Another way that James characterizes coolness is by using controlled, calm and subtle gestures for Stagolee. For example, Stagolee threatens Billy Lyons with his eyes, not words or fists. Whenever he draws his gun, he holds it close to his chest or pocket rather than stretched out in front of him. While staring Death in the face, Stagolee remains calm, simply shaking his head in disbelief. Rather than taking fright and running from Death, Stagolee simply steps back in surprise. Indeed, Stagolee's most vigorous action is his "run" toward Hell. But, this run is quite stylized and cool, performed with snapping fingers. When Stagolee gestures to the sexy sister, he keeps his hand down at his side, using very subtle beckoning and pointing gestures.

No doubt these subtle gestures, which contrast so greatly with the expansive movements of the other characters, contribute to the overall impression of Stagolee's "cool" nature. One of the largest laughs from the audience occurs when Stagolee replies to Billy's dramatic plea for his life with the simple words, "Well, that's cool--." Part of the humor evoked by this line seems to lie in the contrast in nonverbal actions between Billy and Stagolee. While James has Billy sob, bend forward, look up, and fold his hands in prayer, James shrugs, looks down at Billy, calmly stands in the hip/hand stance, and wears a tight-lipped frown as he says, "Well, that's cool--."

So far, we have seen how a performance-centered text can reveal linguistic, paralinguistic and nonverbal patterns. While I have discussed each of these areas separately, it is important to remember that the performance gains stylistic complexity by the interplay between word, voice, and body. Perhaps the clearest example of this skillful interplay can be seen in this line:

conversational -- WELL, Stagoiee took off STRAI--gh<sup>~~~~~</sup>t  
 Looks up, hands clasped for Hell.  
 in prayer looks down,  
 head drops

Notice how James compresses two different meanings into one by combining an elongated vowel with a rise in pitch. As he says "STRAI--gh<sup>~~~~~</sup>t," he looks up, with his hands clasped in prayer. This nonverbal gesture plus the rise in pitch points up, in the direction of Heaven. Thus, he loads the word "straight" with the meaning; straight up to Heaven. By suddenly shattering this implied meaning through lowering his voice, dropping his head and looking down as he says, "for Hell," James adds an effective counterpoint to the line.

#### Conclusion

As we can see from this performance-centered text, the greater economy of James' performance is somewhat paradoxical. While James' version uses only one-fifth as many words as Lester's, each word in the performance is enriched, fleshed out, made immediate and sensuous through the complex interactions of word, voice, and body.

Yet, if James' performance had been recorded in a traditional text format, following either the ethnolinguistic or literary models, we would not be able to appreciate its artistic design. None of the rhythmic pauses, stresses, and stances would be preserved, nor would his vivid characterizations. Without the performance-centered text, a critic comparing James' version to Lester's might conclude that James' version is simply shorter and less interesting stylistically. Without a record of James' dynamic paralinguistic and kinesic style, it would be impossible to distinguish clearly between characters, or perceive the humor evoked nonverbally. Without a performance-centered text, a critic might assume that because James' version does not have rhymed couplets, it is prose. Yet we have seen a number of rhythmic devices which clearly make James' version poetic. Thus, the performance-centered text permits readers to appreciate more of the integral presence of artistic verbal performance.

This illustration of a performance-centered text demonstrates that texts can be made to present a fuller and more accurate record of artistic verbal performance. The definition of the text as an intersemiotic translation should make scholars studying verbal art aware that texts which neglect to record nonverbal and contextual features have missed a vital part of the aesthetic transaction. Although folklorists have increasingly realized the importance

of recording more of these performance features, the apparent complexities of recording so many simultaneously occurring features no doubt cause many to avoid the task. Yet as I have argued here, the complex problems of recording performance can be systematically attacked through following a translation approach based on an analysis of folklore as performance, the problems of audience, and the characteristics of the source and receptor media. If text-makers follow the translating principles proposed here, we can expect the folklore texts of the future to go beyond a simple transcription of words to a fuller record of the qualitative nonverbal and contextual dimensions of performance.

Certainly future performance-centered texts will take many different forms as textmakers experiment with the resources of the print medium. And as more performance-centered texts are made, the principles proposed here will no doubt be refined and new principles developed. Not only folklore performances, but performances of literary works can be translated to print, and as the number of performance-centered texts increases, empirical knowledge about performance will grow. Through fuller and more accurate texts, both interpreters and folklorists can expand their research into the ground rules of performance, performer competence, the sociology and psychology of the performer, performance as social interaction, and the aesthetics of performance. But performance-centered texts can do more than provide research data. They can enable persons who might not otherwise be able to experience the verbal art of a culture to more fully appreciate its integral, aesthetic presence.

# NOTES

1. Roger Abrahams, Deep Down in the Jungle: Negro Narrative Folklore from the Streets of Philadelphia, first rev. ed. (Chicago: Aldine Publishing Co., 1970), p. 112; Bruce Jackson, "Get Your Ass in the Water and Swim Like Me," Narrative from Black Oral Tradition (Cambridge, Mass.: Harvard University Press, 1974), p. 5.
2. Although Alcheringa recently published a selection of Afro-American toasts, the texts transcribed by Onwuchekwa Jemie are not really performance-centered. No information is given about the specific performance event, nor are audience reactions, paralinguistic or kinesic features recorded. See Onwuchekwa Jemie, "Signifying, Dozens, and Toasts: A Selection," Alcheringa: Ethnopoetics, New Series 2, No. 1 (1976): 27-41.
3. Julius Lester, Black Folktales (N.Y.: Richard W. Baron, 1969), pp. 78-135.
4. See Jackson, p. 7 and David Evans, "The Toast in Context," Journal of American Folklore 90 (1977): 133.
5. See George Steiner, After Babel: Aspects of Language and Translation (New York and London: Oxford University Press, 1975), p. 302 for a discussion of "integral presence." My use of the terms aesthetic transaction and aesthetic field comes from Arnold Berleant, The Aesthetic Field: A Phenomenology of Aesthetic Experience (Springfield, Ill.: Charles C. Thomas, 1970).
6. Eugene A. Nida, Toward a Science of Translating (Leiden: E. J. Brill, 1964), pp. 162-163.
7. Elizabeth C. Fine, "The Folklore Text: A Performance-Centered Approach" (Ph.D. Dissertation, University of Texas at Austin, 1979).
8. For an introduction to the performance approach see Richard Bauman, Verbal Art as Performance (Rowley, Mass.: Newbury House, 1977).
9. See Nida, pp. 154-166.
10. Ray Birdwhistell, Kinesics and Content: Essays on Body Motion Communication (New York: Ballentine Books, 1970); Robert E. Pittenger, Charles F. Hockett, and John J. Danehy, The First Five Minutes (Ithaca, N.Y.: Paul Martineau, 1960); Beverly Brandon Sweeney, "Kinesics and Its Interpretation," Folklore Annual of the University Folklore Association 4/5 (1972-73): 23-51.
11. Dell Hymes, "Folklore's Nature and the Sun's Myth," Journal of American Folklore 88 (1975): 352.
12. For a discussion of the qualitative features of artistic verbal performance see Fine, pp. 99-107.
13. Roger G. Barker and Herbert F. Wright, Midwest and Its Children: The Psychology of an American Town (Evanston, Ill.: Row, Peterson & Co., 1954), pp. 201-209.
14. E. D. Hirsch, Jr., The Aims of Interpretation (Chicago and London: University of Chicago Press, 1976), pp. 21-34.
15. Dell Hymes, "Models of the Interaction of Language and Social Life," Directions in Sociolinguistics, ed. J. J. Gunperz and Dell Hymes (New York: Holt, Rinehart and Winston, 1972), pp. 35-71.
16. Steiner, p. 296.
17. Ibid., pp. 296-303.
18. See Birdwhistell, pp. 258-277; George L. Trager, "Paralanguage: A First Approximation," Language in Culture and Society, ed. Dell Hymes (N.Y.: Harper and Row, 1964), pp. 274-283.
19. Barker and Wright, p. 205.
20. Birdwhistell, pp. 252-261.
21. I define projection as the codes and rules of transformation by which performance features are encoded on paper. I am using projection to cover all graphic means of recording a performance. I like the emphasis projection places upon the rules of transformation because a reader's ability to learn these rules marks the success or failure of a text in facilitating an equivalent aesthetic transaction.
22. George Quasha, "New Aspects of Translation," The World of Translation. Papers delivered at the Conference on Literary Translation held in New York Center under the auspices of P.E.N. American Center (New York: P.E.N. American Center, 1971), p. 203.
23. Fine, pp. 177-191.
24. Sumner Ives, "A Theory of Literary Dialect," A Various Language: Perspectives on American Dialects ed. Juanita V. Williamson and Virginia M. Burke (N.Y.: Holt, Rinehart and Winston, 1971), p. 162.
25. Lester, p. 125.
26. William Labov, Paul Cohen et al., "Toasts," Mother-Wit from the Laughing Barrel: Readings in the Interpretation of Afro-American Folklore ed. Alan Dundes (Englewood Cliffs, N.J.: Prentice-Hall, 1973), p. 330.
27. Lester, p. 125.
28. William J. Brandt, The Rhetoric of Argumentation (Indianapolis: Bobbs-Merrill, 1970), p. 165.
29. Lester, p. 116-117.
30. Benjamin G. Cooke, "Nonverbal Communication Among Afro-Americans: An Initial Classification," Rappin' and Stylin' out: Communication in Urban Black America, ed. Thomas Kochman (Urbana, Ill.: University of Illinois Press, 1972), pp. 43-44.

31. Harold Scheub, "Body and Image in Oral Narrative Performance," New Literary History 8 (Spring 1977): 350.
32. *Ibid.*, p. 351.
33. Jackson, pp. 32-35.
34. Cooke, pp. 33-40.

#### BIBLIOGRAPHY

- Abrahams, Roger. Deep Down in the Jungle: Negro Narrative Folklore from the Streets of Philadelphia. Rev. ed. Chicago: Aldine Publishing Co., 1970.
- Barker, Roger G. and Wright, Herbert F. Midwest and Its Children: The Psychological Ecology of an American Town. Evanston, Illinois: Row, Peterson and Co., 1954.
- Bauman, Richard. Verbal Art as Performance. Rowley, Mass.: Newbury House, 1977.
- Berleant, Arnold. The Aesthetic Field: A Phenomenology of Aesthetic Experience. Springfield, Illinois: Charles C. Thomas, 1970.
- Birdwhistell, Ray L. Kinesics and Context: Essays on Body Motion Communication. New York: Ballentine Books, 1970.
- Brandon-Sweeney, Beverly. "Kinesics and Its Interpretation." Folklore Annual of the University Folklore Association. 4/5 (1972/1973): 23-51.
- Brandt, William J. The Rhetoric of Argumentation. Indianapolis: Bobbs-Merrill, 1970.
- Cooke, Benjamin G. "Nonverbal Communication Among Afro-Americans: An Initial Classification." Rappin' and Stylin' Out: Communication in Urban Black America, pp. 32-64. Edited by Thomas Kochman. Urbana, Illinois: University of Illinois Press, 1972.
- Evans, David. "The Toast in Context." Journal of American Folklore 90 (1977): 129-148.
- Fine, Elizabeth C. "The Folklore Text: A Performance Centered Approach." Ph.D. Dissertation. University of Texas at Austin, 1979.
- Hirsch, E. D. Jr. The Aims of Interpretation. Chicago and London: The University of Chicago Press, 1976.
- Hymes, Dell. "Folklore's Nature and the Sun's Myth." Journal of American Folklore 84 (1975): 345-369.
- . "Models of the Interaction of Language and Social Life." Directions in Sociolinguistics, pp. 35-71. Edited by J. J. Gumperz and Dell Hymes. New York: Holt, Rinehart & Winston, 1972.
- Ives, Sumner. "A Theory of Literary Dialect." A Various Language: Perspectives on American Dialects, pp. 145-177. Edited by Juanita V. Williamson and Virginia M. Burke. New York: Holt, Rinehart and Winston, 1971.
- Jackson, Bruce. "Get Your Ass in the Water and Swim Like Me," Narrative from Black Oral Tradition. Cambridge, Massachusetts: Harvard University Press, 1974.
- Jemie, Onwuchekwa. "Signifying, Dozens, and Toasts: A Selection." Alcheringa: Ethnopoetics New Series 2, No. 1 (1976): 27-41.

Labov, William; Cohen, Paul; Robins, Clarence; and Lewis, John. "Toasts." Mother-Wit from the Laughing Barrel: Readings in the Interpretation of Afro-American Folklore, pp. 329-347. Edited by Alan Dundes. Englewood Cliffs, New Jersey: Prentice-Hall, 1973.

Lester, Julius. Black Folktales. New York: Richard V. Baron, 1969.

Nida, Eugene A. Toward a Science of Translating. Leiden: E. J. Brill, 1964.

Pittenger, Robert E.; Hockett, Charles F.; and Danehy, John J. The First Five Minutes. Ithaca, New York: Paul Martineau, 1960.

Quasha, George. "New Aspects of Translation." The World of Translation, pp. 203-222. Papers delivered at the Conference on Literary Translation held in New York City in May 1970 under the auspices of P.E.N. American Center.

Scheub, Harold. "Body and Image in Oral Narrative Performance." New Literary History 8 (Spring, 1977): 345-367.

Steiner, George. After Babel: Aspects of Language and Translation. New York and London: Oxford University Press, 1975.

Trager, George L. "Paralanguage: A First Approximation." Language in Culture and Society, pp. 274-283. Edited by Dell Hymes. New York: Harper and Row, 1964.